



WMC 20

SATB and piano

Contemporary Music Series

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# GRAYSTON IVES

## Songs of Ariel



[www.graystonives.com](http://www.graystonives.com)

*These pieces were commissioned by the Summertown Choral Society and  
first performed at S. Andrew's Church, Linton Road, Oxford,  
on Saturday 16 May 2009 with Julian Littlewood (piano)  
conducted by Duncan Saunderson*

**1. Come unto these yellow sands**

Come unto these yellow sands,  
Then take hands:  
Curtsied when you have and kissed,  
The wild waves whist:  
Foot it feately here and there;  
And, sweet sprites, the burthen bear.

Hark, hark!  
Bow-wow.  
The watch-dogs bark;  
Bow-wow.  
Hark, hark!  
I hear the strain of strutting chanticleer  
Cry, Cock-a-diddle-dow.

**2. Full fathom five**

Full fathom five thy father lies,  
Of his bones are coral made;  
Those are pearls that were his eyes:  
Nothing of him that doth fade.  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Ding-dong.  
Hark! now I hear them, - ding-dong-bell.

**3. Where the bee sucks**

Where the bees sucks there suck I:  
In a cow-slip's bell I lie;  
There I couch when owls do cry.  
On a bat's back I do fly  
After summer merrily,  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

# 1. Come unto these yellow sands

Words: William Shakespeare (1564-1616)

Music: Grayston Ives (b 1948)

**Fast and bright** ♩ = c 132

*p dancing lightly*

SOPRANO

ALTO

TENOR

BASS

PIANO

*p light and clear*

5

S. to these yel-low, yel-low sands, un - to these yel-low sands, then take hands:

A. un - to these sands, yel-low sands, un - to these yel-low sands, then take hands:

T.

B.

Pno.

9

S.

A.

T. *p dancing lightly*  
 Come un - to these yel - low sands, un - to these yel - low, yel - low sands, un - to these

B. *p dancing lightly*  
 Come un - to these yel low sands, un - to these sands, un - to these yel - low

Pno.

13

S. *mf but still dancing*  
 curt - sied when you have and kissed,

A. *mf but still dancing*  
 curt - sied when you have and kissed,

T. *mf but still dancing*  
 yel - low sands, then take hands. curt - sied when you

B. *mf but still dancing*  
 sands, yel - low sands, then take hands. curt - sied

Pno.

17

S. when you have and kissed, curt-sied when you have and kissed the wild waves *f*

A. when you have and kissed, curt-sied when you have and kissed the wild waves *f*

T. have and kissed, when you have and kissed, curt-sied when the wild waves *f*

B. when you have and kissed, when you have and curt-sied when the wild waves *f*

Pno.

21

S. whist: foot it feat-ly *pp* always short

A. whist: foot it feat-ly *pp* always short

T. whist:

B. whist:

Pno. *mf* *pp*

25

S. *mf*  
here and there, foot it feat - ly here and there, here and there,

A. *mf*  
here and there, foot it feat - ly here and there, here and there,

T. *mf*

B. *mf*

Pno. *cresc.* *mf*

28 *f strong and marked* *smooth*

S. *f strong and marked* *smooth*  
and, sweet sprites, the bur - then bear, and, sweet sprites, the bur - then bear.

A. *f strong and marked* *smooth*  
and, sweet sprites, the bur - then bear, and, sweet sprites, the bur - then bear.

T. *f strong and marked* *smooth*  
and, sweet sprites, the bur - then bear, and, sweet sprites, the bur - then bear.

B. *f strong and marked* *smooth*  
and, sweet sprites, the bur - then bear, and, sweet sprites, the bur - then bear.

Pno. *f strong and marked*

32 *mp short* *mf*  $\text{>}$

S. Hark, hark! the watch dogs bark; Bow-wow,

A. *mp short* *mf*  $\text{>}$   
Hark, hark! the watch dogs bark; Bow-wow,

T. *mf*  $\text{>}$  *mp short*  
Bow-wow, Hark, hark! the watch dogs bark;

B. *mf*  $\text{>}$  *mp short*  
Bow-wow, Hark, hark! the watch dogs bark;

Pno. *mp* *mf*  $\text{>}$  *mp* *mf*  $\text{>}$  *mp*

36 *p more distant* *mp*  $\text{>}$

S. Hark, hark! the watch dogs bark; Bow-wow,

A. *p more distant* *mp*  $\text{>}$   
Hark, hark! the watch dogs bark; Bow-wow,

T. *mp*  $\text{>}$  *p more distant*  
Bow-wow, Hark, hark! the watch dogs bark;

B. *mp*  $\text{>}$  *p more distant*  
Bow-wow, Hark, hark! the watch dogs bark;

Pno. *p* *mp*  $\text{>}$  *p* *mp*  $\text{>}$  *pp*

40 *pp* even more distant

S. Hark, hark!

A. *pp* even more distant  
Hark, hark!

T. *p* > Bow-wow, *p* > Bow-wow,

B. *p* > Bow-wow, *p* > Bow-wow,

Pno. *p* > *pp* *p* > *pp*

44 *pp* echo

S. Hark, hark!

A. *pp* echo  
Hark, hark!

T. *pp* even more distant  
Hark, hark! Hark!

B. *pp* even more distant  
Hark, hark! Hark, hark!

Pno. *ppp* *pp* > *ppp* *pp* > *ppp* *pp* > *ppp* *pp* >



48 *ff* lively and marked

S. I hear the sounds of strut-ting chan-ti-cleer

A. *ff* lively and marked I hear the sounds of strut-ting chan-ti-cleer cry,

T. *ff* lively and marked I hear the sounds of strut-ting chan-ti-cleer

B. *ff* lively and marked I hear the sounds of strut-ting chan-ti-cleer cry,

Pno. *ff*

51 *p*

S. Cock - a - did - dle dow, \_\_\_\_\_ cock - a - did - dle dow, \_\_\_\_\_

A. *p* Cock - a - did - dle dow, \_\_\_\_\_ cock - a - did - dle dow, \_\_\_\_\_

T. *p* Cock - a - did - dle dow, \_\_\_\_\_ cock - a - did - dle dow, \_\_\_\_\_

B.

Pno. *p*

53

S. *mp* *p* *pp*  
dow, — dow, — dow, —

A. *mf* *mp* *p*  
cock-a-did-dle, cock-a-did-dle, cock-a-did-dle,

T. *pp*  
cock - - a-did-dle, cock - - a-did-dle, cock - - a-did-dle,

B.

Pno. *p smooth*

56

S.

A.

T.

B.

Pno. *mf* *pp* *8va*

## 2. Full Fathom Five

Slow and solemn ♩ = c 46 *p* very smooth

SOPRANO  
Full fa - thom five thy fa - ther lies,

ALTO  
Full fa - thom five thy fa - ther lies,

TENOR  
Full fa - thom five thy fa - ther lies,

BASS  
Full fa - thom five thy fa - ther lies,

PIANO  
*pp* bell-like

6 *mf*

S.  
of his bones are co - ral made; those are pearls that were his eyes,

A.  
of his bones are co - ral made; those are pearls that were his eyes,

T.  
of his bones are co - ral made; those are pearls that were his eyes,

B.  
of his bones are co - ral made; those are pearls that were his eyes,

Pno.

12 *mf* , *mp* very clear

S. those are pearls that were his eyes; no - thing of him that doth

A. those are pearls that were his eyes; no - thing of him that doth

T. those are pearls that were his eyes; no - thing of him that doth

B. those are pearls that were his eyes; no - thing of him that doth

Pno.

17 *pp* very hushed *p*

S. fade, but doth suf-fer a sea - change

A. fade, but doth

T. fade, but doth suf - fer a

B. fade,

Pno. *pp* very smooth

*3 3 3 3 3 3 3 3 3 3*

Ped.

20

S. *pp*  
in - to some - thing, in - to

A. *pp*  
suf - fer a sea - change  
in - to some - thing, in - to

T. *pp*  
sea - change  
in - to some - thing, in - to

B. *pp*  
but doth suf - fer a sea - change  
in - to some - thing, in - to

Pno.

23

S. *pp very still*  
some - thing, some - thing rich and strange.

A. *pp very still*  
some - thing, some - thing rich and strange.

T. *pp very still*  
some - thing, some - thing rich and strange.

B. *pp very still*  
some - thing, some - thing rich and strange.

Pno.

27 *mp* *measured tread*

S. Sea - nymphs hour - ly ring his knell, sea - nymphs hour - ly

A. *mp* *measured tread*  
Sea - nymphs hour - ly ring his knell, sea - nymphs hour - ly

T. *mp* *measured tread*  
Sea - nymphs hour - ly ring his knell, sea - nymphs hour - ly

B. *mp* *measured tread*  
Sea - nymphs hour - ly ring his knell, sea - nymphs hour - ly

Pno. *mp* *heavy*

31 *mfp* *mfp* close straight onto 'ng' *sim.*

S. ring his knell: Ding - dong, ding - dong,

A. ring his knell: Ding - dong, ding - dong,

T. ring his knell: Hark! now I

B. ring his knell: Hark! now I

Pno. *mf* *crisp and clear*

34

S. ding dong, ding dong, ding-dong bell, *f*

A. ding dong, ding dong, ding-dong bell, *f*

T. hear them, now I hear them, *mf* ding - dong *fp* close straight onto 'ng'

B. hear them, now I hear them, *mf* ding - dong *fp* close straight onto 'ng'

Pno. *f strong*

37

S. ding-dong bell, *mf* ding-dong bell, *mp* ding - *fp*

A. ding-dong bell, *mf* ding-dong bell, *mp* ding - *fp*

T. *sim.* ding - dong, *sim.* ding - dong, *fp* ding -

B. *sim.* ding - dong, *sim.* ding - dong, *fp* ding -

Pno. *mf* *mp* *f* *mf*

40 *mfp* *p*

S. *mfp* *p*

A. *mfp* *p*

T. *mfp* *p*

B. *mfp* *p*

8 *8va*

Pno. *p* *pp* *ppp* *a niente*

dong bell. (II)

dong bell. (II)

dong bell. (II)

dong bell. (II)

*(b)* *(b)*

The musical score consists of five vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two sharps (F# and C#). The tempo and dynamics are indicated by *mfp* (mezzo-forte piano) and *p* (piano). The piano part includes a *8va* marking and a *ppp a niente* instruction. The lyrics 'dong' and 'bell. (II)' are written below the vocal staves. The piano part features chords with a *(b)* marking, indicating a flat alteration.



### 3. Where the bee sucks

Lively, but not fast ♩ = c 112

SOPRANO

ALTO

TENOR

BASS

Lively, but not fast ♩ = c 112

PIANO

*f* strong and clear

*p*

*f* *p* *f*

Ped.

5

*p* clear

S.

A.

T.

B.

Pno.

*p*

*mf*

*p*

*pp*

10

S. *mp smooth*  
there I couch when owls do cry, \_\_\_\_\_

A. *p clear* *mp smooth*  
in a cow-slip's bell I lie; there I couch when owls do cry, \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

Pno. *p* *tr* *tr* *tr* *tr*  
(both hands) *mp warm*

Detailed description: This block contains the musical score for measures 10 through 13. The Soprano (S.) and Alto (A.) parts are in treble clef with a key signature of two sharps (F# and C#). The Soprano part begins at measure 10 with a rest, then enters with the lyrics 'there I couch when owls do cry, \_\_\_\_\_'. The Alto part begins at measure 10 with the lyrics 'in a cow-slip's bell I lie; there I couch when owls do cry, \_\_\_\_\_'. The Tenor (T.) and Bass (B.) parts have rests throughout these measures. The Piano (Pno.) accompaniment is in treble and bass clefs. It starts with a piano (*p*) dynamic and features several trills (*tr*) in the right hand. A section marked '(both hands)' begins in measure 12, with a dynamic of *mp warm*. The piano part concludes with a fermata over the final chord.

14

S. do cry. \_\_\_\_\_

A. do cry. \_\_\_\_\_

T. *mp smooth and calm*  
On a bat's back I do fly \_\_\_\_\_

B. *mp smooth and calm*  
On a

Pno. *mf rich* *pp*

Detailed description: This block contains the musical score for measures 14 through 17. The Soprano (S.) and Alto (A.) parts continue from the previous block with the lyrics 'do cry. \_\_\_\_\_'. The Tenor (T.) part enters at measure 14 with the lyrics 'On a bat's back I do fly \_\_\_\_\_'. The Bass (B.) part enters at measure 14 with the lyrics 'On a'. The Piano (Pno.) accompaniment continues with sustained chords in both hands. The dynamic is marked *mf rich* in measure 14 and shifts to *pp* in measure 15. The piano part concludes with a fermata over the final chord.

19

S. *mf*  
On a bat's back I do

A. *mf*  
On a bat's back, on a bat's back I do

T. *mf*  
On a bat's back I do

B. *mf*  
bat's back I do fly, on a back I

Pno.

23

S. *f*  
fly.

A. *f*  
fly.

T. *f*  
fly.

B. *f*  
fly.

Pno.

*ff* hard *f* softer *mf* *mp* *p*

30

S. af - ter

A. *p clear*  
af - ter sum - mer mer - ri - ly, mer - ri - ly,

T. af - ter sum - mer mer - ri - ly,

B.

Pno. *p* *mp* *p cresc.*

34

S. sum - mer mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly,

A.

T. mer - ri - ly, mer - ri - ly, mer - ri - ly,

B. shall I live now,

Pno. *mf* *f*

37 *ff strong*

S. shall I live now, un - der the blos - som, un - der the blos - som.

A. *f* shall I live now, shall I live now, *ff strong* un - der the blos - som, un - der the blos - som.

T. *f* mer-ri-ly, shall I live now, *ff strong* un - der the blos - som, un - der the blos - som.

B. shall I live, shall I live now, *f* un - der the blos - som, *ff strong* un - der the blos - som.

Pno. *ff*

41 *poco rit.* *p* *a tempo*

S. that hangs on the bough.

A. hangs on the bough.

T. hangs on the bough.

B. hangs on the bough.

Pno. *poco rit.* *a tempo* *f playful*

45

S.

A.

T.

B.

Pno.

*mf*

*mp*

48

S.

A.

T.

B.

Pno.

*p*

*pp*

*tr*